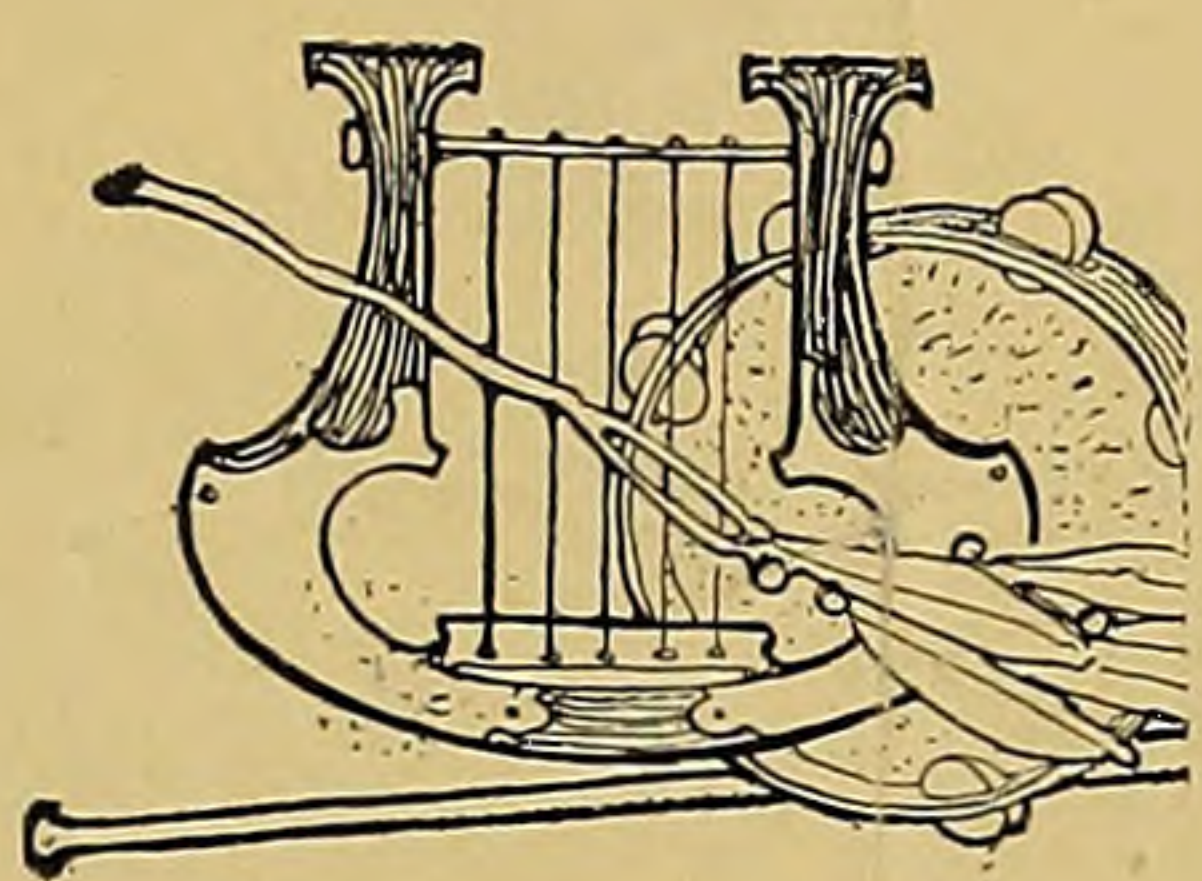


Celebrity- Concert Series

DIRECTION - FRED M. GEE

FIRST SEASON

1927-1928



WINNIPEG

To the Musical Public of Winnipeg and Western Canada



IT IS with pleasure that we are presenting for your approval and support a series of high-class concerts, covering the musical season of 1927-28.

In so doing we feel that Winnipeg and the adjacent West will overcome a handicap of former years.

Instead of uncertainty and mere chance appearances of several of the more notable world-famed artists, we are now able, after months of negotiation, to announce definite engagements at convenient intervals covering the fall and winter months.

We have chosen our artistes with great care, and confidently recommend them to our patrons and the general musical public.

FLORENCE AUSTRAL, Australian Dramatic Soprano, made her American debut at the Cincinnati Festival two years ago, and her singing was the great sensation of that important event. Mr. Stock, the distinguished conductor of the Chicago Symphony Orchestra, arranged to engage her at once for the Evanston Music Festival. Miss Austral delayed her return to Europe in order to make this appearance, and once more she was acclaimed as one of the great vocal discoveries of recent years.

MORIZ ROSENTHAL is without question one of the leaders among the first six of the world's greatest pianists. Dr. Leopold Schmidt referred to him recently as "that giant of the keyboard." He is the most thrilling survivor of the old heroic school of pianists. His playing has the widest range of emotional expressiveness of any of the great players.

ALLAN McQUHAE, the new star in the tenor firmament, possesses virility, a melting sweetness of tone, thorough musicianship, surprising range of voice and a keen sensibility for interpretation. He can give to Italian song the warmth and spangled pattern in tone color that it requires, to German lieder the intellectual clarity and precision, to French a rarely poetic spirit and to English, Irish and Scotch folk-song a compelling charm.

ANNA CASE, KATHLEEN PARLOW, LOUIS GRAVEURE and **REINALD WERRENATH** are already established favorites with the Canadian public. Their former appearances in Winnipeg have created an insistent demand from our patrons for a further opportunity of hearing these distinguished musicians.

CENTRAL CHURCH is being re-decorated and renovated in readiness for the coming season and everything possible will be done to cater to the comfort of the patrons of the Celebrity Concert Series.

Seats will be reserved for the entire series of seven concerts, by season ticket only.

Intending subscribers are advised to secure season tickets now, not only to guarantee choice of seats, but also to take advantage of the considerable reduction in price afforded by the season ticket. Tickets are transferable.

The plan is now on view at our office, where seats may be selected, which will be reserved on payment of a small deposit.

Subscribers will be given first choice of seats for any additional concerts which may be given under our management.

CELEBRITY CONCERT SERIES
Direction, Fred M. Gee.

Telephones:
Office - 88 693
Residence - 31 962

**Celebrity-
Concert Series**
DIRECTION - FRED M. GEE

Offices:
WINNIPEG PIANO CO.
LTD.
333 Portage Ave.
Winnipeg

Central Church, Season 1927-1928

CANADA'S GREATEST CONCERT SERIES

KATHLEEN
PARLOW

*World's Greatest
Woman Violinist*

Tuesday, October 18th



ANNA
CASE

*Brilliant American
Soprano*

Monday, November 7th



LOUIS
GRAVEURE

Baritone

Monday, December 12th

MORIZ
ROSENTHAL

Giant of the Piano

Monday, January 16th



FLORENCE
AUSTRAL

*Sensational Dramatic
Soprano*

Monday, February 6th



REINALD
WERREN RATH

Baritone

Monday, February 27th



ALLAN

*Great Irish
Tenor*



McQUHAE

Wednesday,
March 21st

If any artist is unable to appear, through unavoidable cause, another will be substituted on same or nearest date possible.

SEASON TICKETS (7 Concerts) (Tax Discontinued):—

\$14.00, \$11.00, \$8.00, and \$5.50 each
(\$2.50 seats) (\$2.00 seats) (\$1.50 seats) (\$1.00 seats)

FRED M. GEE,
Celebrity Concert Series,
333 Portage Ave.,
Winnipeg, Man.

Subscription No.
Seat Location
For Office Use only

Please reserve.....season tickets for me at \$.....each for Season 1927-28.

Enclosed is cheque for \$....., same being registration fee of \$2.00 for each season ticket, balance payable October 1st and December 1st, 1927.

Name.....

Phone..... Address.....

Season Tickets will be mailed to Subscribers on Payment of October instalment.

Press Comments

"**Kathleen Parlow**, tall, slim, straight and swaying as the white birch sapling of her native Canada, made an astonishing impression of masterful ease. From start to finish, the Saint-Saens airs bore the heightened effect of a strong, new personality. The very roughness of savage sweep of that bow arm was thrilling. The young woman could not mistake the furore she created in the most critical audience that assembles in New York."

—W. B. Chase, in N.Y. Evening Sun.

Berliner Welt—Berlin, Germany: "I consider the recital given by the coloratura soprano, **Anna Case** from New York, the most impressive artistic event of my life. You cannot compare such art as hers with that of a solo singer or a cold oratorio reader. In her is combined intelligence of utterance with a haunting tenderness of voice. I shall never forget her standing on the platform of the Beethoven Hall in all her lovely radiant beauty, unconsciously turning herself into the different personalities of her songs. Never before have I heard such a performance as that shouting to the rocks of the simple-hearted young girl as in 'Der Hirt auf dem Felsen,' assisted by Essberger's wonderful clarinet. All her soul she gave in a cry of love longing in 'Synnove's Song' by Kjerulf, and she made her audience shiver with horror in Farley's 'Night Wind'."—June, 1925.

"Lovers of good singing will think it a pity that the song recital of **Louis Graveure** given yesterday in the Town Hall was announced on the bill as the only one he would give in New York this season. There is need of more of the kind of singing he does, and less of various other kinds that are heard often enough and without the announcement of any limit. In quality of voice, in phrasing, in diction, in the skillful use of the head tones and in the power of penetrating to the inner meaning of a song and embodying it in interpretation, Mr. Graveure's singing is a source of great enjoyment. Such artistes as he are none too common."—Richard Aldrich, in N.Y. Times.

"The feature of yesterday afternoon's session of the Friends of Music was a god-like performance of Chopin's E minor concerto by **Moriz Rosenthal**, a performance which places the concert squarely among the unforgettable happenings of the year.

"It is not easy to publish in words anything of the poignant loveliness which suffused Mr. Rosenthal's spaciouly exquisite playing, of the beauty that hovered tremulously over the borderland of tears. Nor yet of its impalpable Old-World magic, its aristocracy of distinction, its benign, transmuting wizardry.

"To whom can one turn among the younger race of pianists for such ideally intuitive rubato, for such a fund of superfine delicacy? As Rosenthal played, so might the Liszt of glorious fable."—New York Telegram, April 5, 1926.

"The first American appearance of **Florence Austral**, English singer, was the signal for a tremendous outburst. The reception she received from the audience echoed her successes in Great Britain and on the continent.

"When Miss Austral concluded her first selection, Brahms's 'Requiem,' in which she took the solo lead, this applause broke loose. After that the audience gathered momentum, and ovation after ovation followed.

"The audience seemed to sense the importance of Miss Austral's American debut. It was the sudden entrance of a new star in the musical firmament."

—Cincinnati Times-Star, May 8, 1925.

"**Reinald Werrenrath**, with the exception of John McCormack, enjoys a larger and more faithful following than any of the non-operatic singers."

—Chicago Herald and Examiner.

"Paragon perennial of concert baritones. Werrenrath belongs to the noblesse of the concert platform. His vogue is not a fad."—Chicago Evening American.

"Nineteen selections and eleven encores at the fervent request of a capacity audience."

—New York Sun and Globe.

"One of the most enjoyable song recitals the season has brought in its course was given in the Town Hall yesterday afternoon by **Allan McQuhae**. The gifted tenor elected to open his programme with nothing less exacting than a group of three Handel airs, and in so doing he did not err. In the delivery of each of them there were abundant technical skill and fine dignity and purity of style. In the two with English words there were also a pronunciation and an enunciation that were a sheer delight. And in the 'Total Eclipse' Mr. McQuhae rose to an impressive height of tragic utterance.

"Another feature of the recital was a generous selection of Irish folk songs, in the Hughes arrangements, which Mr. McQuhae can sing to perfection. The versatility of the tenor was proved further in a group of German lieder by Schumann, Hugo Wolf, and Brahms, and a group of modern songs."—Pitts Sanborn, New York Globe.